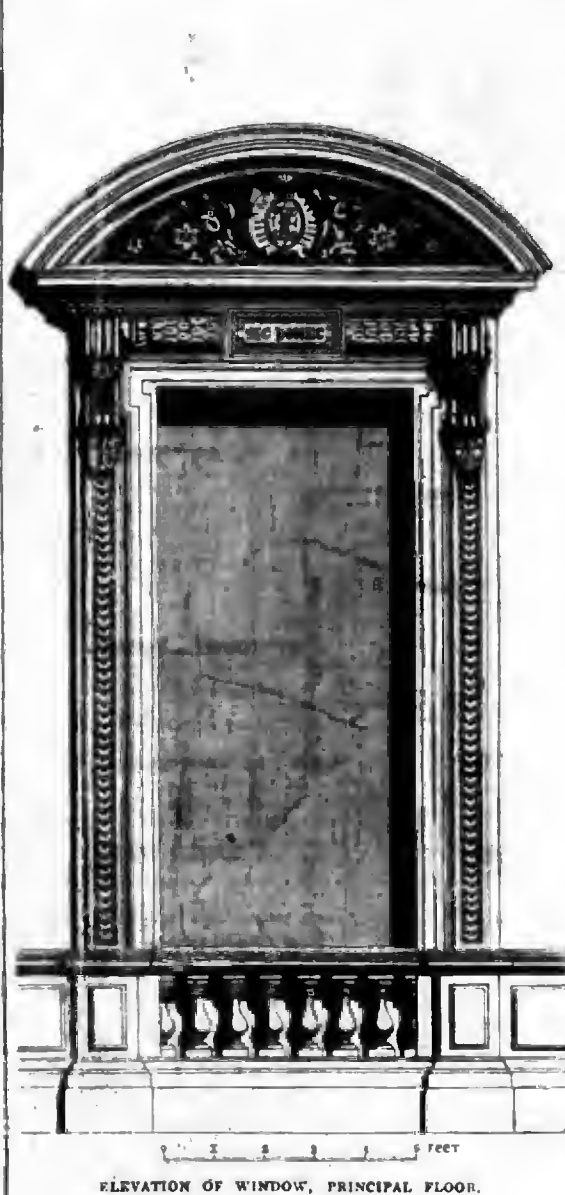
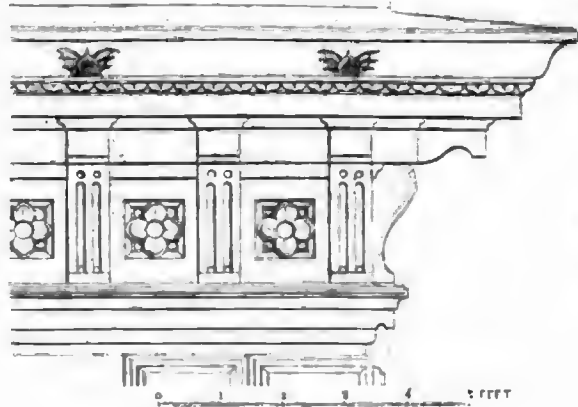


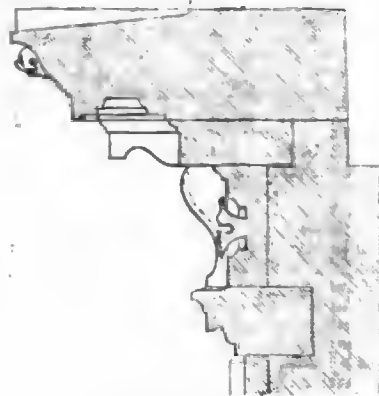
DETAILS OF BRIDGEWATER HOUSE.



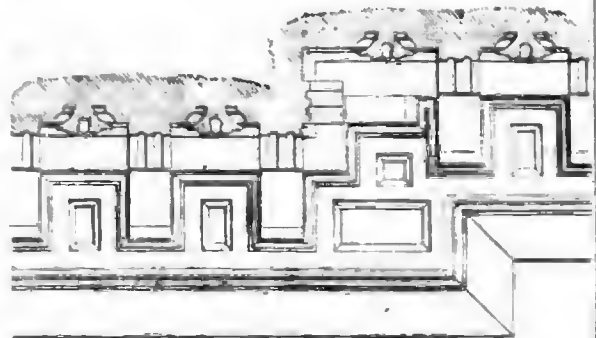
ELEVATION OF WINDOW, PRINCIPAL FLOOR.



ELEVATION OF OUTSIDE CORNICE.



SECTION OF CORNICE.



SOFFIT OF CORNICE.

division of labour which, carried to the extreme, had been so conducive to the prosperity of its manufactures, had had an opposite effect upon the arts of England. It had restricted the study of the artist to a confined sphere, and had prevented him availing himself of those resources, many of which were highly conducive to his eminence in his own art. They might not expect the modern artist, like the great ones of old, to practise with equal devotion and equal success all departments of art—painting, sculpture, and architecture, like Michaelangelo and Leonardo da Vinci, whose comprehensive grasp of knowledge rendering all resources available to them, enabled them to push farther the boundaries of the art—their especial calling. But it was important that the artist should have a knowledge of those departments of science which were essential to the language (if he might so say) of the art, to enable him to express his thoughts with truth, precision, and facility. The facilities afforded

to the artist to acquire that most extensive knowledge were, owing to the different condition of society, far greater in the fifteenth and sixteenth centuries than in the present day—in Italy particularly so, from its numerous small courts vying with each other in knowledge and refinement, and in each of which there existed an intimate association, throughout life, of men eminent in different and most varied sciences and arts. But in England at the present day the opposite was the case. The artist was a comparatively isolated being. His communication was rare with men of science; his attention to their pursuits, even although of importance to his own, still more so. To remedy that evil was one of the objects of a school like the present; to bring all science within its walls that may have a direct bearing upon art. To make the education of the artists, the antithesis to that of the mere mechanic, as comprehensive as possible, was the purpose which was now attempted to be carried out.

Mr. Hurlstone was followed by Mr. Wyse (who filled the chair), so well known as an advocate of the advancement of popular education in all its branches. In an elaborate and critical discourse he pointed out the merits of the system of instruction, so wide and practical, adopted by the society, in which the minds of the students were prepared for the reception and arrangement of ideas, in full freedom and under the influence of sound principles, instead of those narrowing and depressive courses of instruction which rest their claims upon imitation alone. The meeting was gratifying to the lovers of art, and the school has our warm wishes for its success.

THE GENERAL BOARD OF HEALTH, under the Public Health Act (11th and 12th Victoria, chap. 63), has just been constituted. The First Commissioner of Woods and Forests (Lord Morpeth) is the president, and Lord Ashley and Mr. Edwin Chadwick are the two other members.